

# SYNOPSIS

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*(Short)*

**○MYGOD is a mythical and redemptive tale about women we burned, the children we buried, and the gods we have worshipped.**

Writer/Performer Tina Overbury invites us in on her comedic and harrowing journey through time following the modern-day making of a madwoman. An 8-year-old girl looks for her Mom in a place called Inglenook while her 49-year-old self, a reliable chronic second-guesser goes all-in on the eve of her 50th birthday to follow a call to lay Brigid's cross on the ground where 800 'Home Babies' lay in Tuam, County Galway, Ireland. We are greeted and frequented by The Morrigan, a triple essence Irish deity of prophecy, battle and sovereignty who shows up to warn and warm up by the fire. ○MYGOD is a feminist, and non-denominational romp through history, offering stories of witches, dragons, ravens, and willow trees about a woman in a red dress and a little girl who just wants to know where her home is.

# SYNOPSIS

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*(Long)*

You are invited to Christina's 50th Birthday non-party as she explains to us why she is not crazy for following a persistent yet bizarre call to leave her home of Turtle Island (North America) and travel to Eire (Ireland), after watching a news story about a mass grave of 'unnamed babies' outside a Mother and Baby Home in Tuam County Galway, Ireland.

You are greeted by The Morrigan, a triple goddess of the Tuatha de danna who has been called forward by Christina's daily practice of lighting three fires.

***'Every morning I get up and light three fires, one to wake-me up, one to keep me from going crazy, and one to keep me warm.'***

Each of the three sisters of The Morrigan: Badb, Nemain, and Macha carry a message for Christina to help her with her journey of reconciliation, and to remind her of who she really is.

***"Burning every last atrocity to the ground. And when I am done, I become her, the woman in the red dress with a raven on her back."***

As soon as she decides to go to Ireland for her Christmas Day birthday, her eight year old self, Cristiona makes an appearance reminding her about her special relationship with Jesus which began over conversations and caramels exchanged with Mrs. Wilson, her Mennonite next door neighbour. Christiona, with her skipping rope and songs about black birds and witches, is on a quest to find Inglenook, where her dying mom told her she could always reach her.

***"Our Father in heaven... Mrs. Wilson... Is God my dad?... Oh... Holy Spirit. Hahahahahaha... Mrs. Wilson, is God a Ghost?!!!!!! Mrs. Wilson.... Where is Inglenook?"***

# SYNOPSIS

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*(Long)*

As she packs for her trip, she remembers a story about a 13,000 year old footprint found on Calvert Island on Indigenous land on the West Coast of Canada. As she boards the plane, she remembers a series of day-dreams about a bluff where a tall willow tree stands and an angry and confused scribble girl lives in the belly of a dragon. As she falls asleep she dreams of a late night talk show host who entertains us with a dark and insatiable curiosity about the witch burning of Ireland and whether any of it happened at all.

She reaches Tuam on her birthday and finds a quiet chapel where she prepares to visit the unmarked grave of the Tuam babies. While there she lets us in on her own personal faith story and how decided to be a Minister, and then discovered why she never would.

***“I knew I was called the day the sun came out, and I knew I would never be a Minister on the day we honour our dead.”***

At the gravesite of the 800 un-named Tuam babies she brings two deeply personal offerings of reconciliation, one from her mother and one from Brigid, daughter to the Morrigan and Goddess of hearth, protection and poetry. As the story closes, Christina is visited by The Morrigan one final time to remind her of her bigger story and to introduce her to another Goddess and Indigenous sister, one who is so quiet and unassuming, her power is often unnoticed.

***‘The Haida people know her as Raven’s mother and her name is Mouse Woman.’***

**OMYGOD** is a mythic and redemptive tale about the women we’ve burned, the babies we’ve buried and the Gods we have worshipped. It is a story of reconciliation and is offered in the spirit of restorative justice and as a bridge of humility between cultures. It is a feminist narrative that combines humour, storytelling and poetry connecting two cultures, rich in oral history and spirituality and with hundreds of years of atrocities and grief still steeped in the land.